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COOL LINEN FROCKS

Gown May Be Developed in
White, With Braiding
to Suit.

Skirt Is Very Narrow; Back of Coat
Section Plain; New Fabric Fine
for Separate Garment.

Frocks of heavy linen, smartly tailored, are fashionable for warm weather wear. They are expensive when bought ready to wear, and certainly not particularly cheap when made at home, as good linen fabrics are scarce and very high in price. But unless one wishes to wait until the very end of the season, when mark-down sales have brought prices to a reasonable level, making things at home is a less expensive method of dressing than purchasing them ready to wear, and certainly more individuality is possible.

The sketch offers a suggestion for a linen frock, which may be developed in white with soutache braiding in navy, yellow or other color, or the gown may be in color with white braiding. It is a slip-over affair, an



Modish Tailored Frock of Linen.

opening about five inches deep at the side front making this possible. The sash, tied loosely, may be in a color to match either the frock or trimming.

The skirt of the dress is very narrow, measuring not more than 1½ yards in width, and the back of the coat section is entirely plain, with only a short round yoke formed by a continuation of the front panels, braided, to relieve its severity.

A very interesting and lovely cotton fabric brought out this season, and which is being used in large quantities for separate skirts, might be selected for this frock.

The material is satin finished and closely simulates silk satin. It lustrous well and white closely woven and with a firm texture it is not as heavy in weight as the linens usually selected for tailored garments. Sateen is an old-time favorite, but this new material does not show the twill that sateen has.

HAVE SHOES MATCH GOWNS
Oil Paint May Be Successfully Used on Canvas Footgear; Operation Is Simple.

It is possible to have pretty shoes at small expense to match light dresses, writes a correspondent. Shoes of delicate colors are hard to find and always expensive. One girl wanted a pair of light gray shoes and this is how she managed: She had a pair of white canvas shoes which were somewhat soiled. She first scrubbed them with good white soap and water, using a small brush, then drying them in the sunshine. She then mixed a little black and white oil paint until the desired gray shade was obtained. This she mixed in a cup half full of turpentine.

Very little paint is needed. Just enough to color the canvas. Brush the liquid over the shoes with a small paint brush and you will be surprised to find how nice they look. They dry with no streaks. Match them in ribbon for ties. Of course any colors may be made to match any gown. The artist's paint is not expensive, the black and white are only a few cents a tube each.

About Skirts.

Wide silk braid used as a binding outlines the lines of many separate skirts. Any number of new models are made with yokes, with the pockets inserted where the lines of the yoke or belt form a novel cut. There is an absence of applied pockets on the latest skirts.

Paris Achieves Lovely Afternoon Gowns



Now that women feel it a duty to make afternoon gowns do service for evening wear, the ingenuity of costumers is put to the test. From one of the great Paris designers comes the lovely gown pictured above and it is a triumph of French discernment and good taste; for it is quiet enough for daytime wear and distinguished enough for evening. It is of black satin with embroidery in silver thread. This combination appears also in French millinery from the most authoritative sources, but in hats black frame velvet is used instead of satin.

We may accept this gown as a criterion in hues and general make up of styles for the coming season. It has a narrow, plain underskirt of moderate length and a straight hanging overgarment vaguely confined to the figure by an easy girdle terminating in sash ends. The girdle is made of satin and that portion that encircles the waist is embroidered while the sash ends are plain. The skirt portion of the overdress is as long as the underskirt at the back and considerably

shorter in front. This is a new development of the tunic skirt which is destined to reappear in winter gowns. The embroidered band on the back portion is not so wide as it is on the front.

The sleeves and collar are especially interesting because they are both new departures. Both are as plain as possible but each is original. The sleeves are cut full length and flaring but are trimmed away at the wrist until the upper portion extends only a few inches below the elbow. The upstanding collar is of black crepe georgette and is supported by a few very small, unnoticeable wires.

Satin in black and in dark colors, promises to be of all fabrics the most used for afternoon gowns. New draped skirts and new tunic skirts appear and silver tinsel in embroidered bands is sure to be followed by silver lace in conjunction with them.

Julia Bottomley

Among the Blouses for Fall



There is really an endless assortment of blouses all ready for women who look to the blouse more than ever to provide them variety in their apparel. Since we may not have so many frocks, what with the scarcity of wool and labor and everything, we must turn to the blouses made of cottons or those of silk to add the spice of variety to skirts and suits that are serving overtime.

Blouses are of two characters—those that are moderate in price—anywhere from about three dollars to eight or ten—and those that employ lavish or difficult handwork that brings their value up to two or three times the outside price of those in the other class. It seems inconsistent to talk of war-time economy in the same breath with these extravagantly priced affairs, but it is not always so; some of them are remarkably durable. The blouses that most women will buy, however, are the moderately priced models that are new and smart in design. French voile, fine batiste and georgette crepe are the materials to select—no matter what the price—for it is not in the materials but in the laces and other decorative features that take much time to make, that the high value lies. Women who know how to do exquisite needlework have the advantage because they can do this exacting handwork for themselves. Fine organdie is another material that helps solve the problem of dainty blouses at moderate prices.

Georgette remains a great favorite and the two new models shown in the picture for fall are of this delicate and beautiful material. They are among the considerable number that either slip on over the head or fasten along one shoulder. In the blouse at the left two colors are used—a panel at the front in color joined to the white of the blouse by beadwork. Hemstitching is used in voile or other cottons and in silks to introduce a becoming touch of color by joining it to white blouses. This blouse has the round neck finished with a frill and the bands of ribbon laid over the cuffs, which are among new style features.

The blouse at the right is of georgette in a pale color, braided with soutache in the same shade. It fastens on the shoulder under a collar that is ornamented with two small silk covered balls.

Julia Bottomley

Heavy Rest Robes.

Along with the rest robe of such heavy materials as corduroy and velvet go the comfortable and warm garments of albatross. Nothing is better than this fabric for a house gown of any sort; it is very soft and supple and light and warm. Some pleasing little robes of albatross have wide deep bertha of finest lawn embroidered with flowers of the same color as the material and scalloped with stitches the color of the flowers, the scallops being edged with lace frills.

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